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1920

# Colorland

Raymond Hubbell  
*Composer*

R. H Burnside  
*Lyricist*

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# COLORLAND

CHARLES DILLINGHAM

PRESENTS HIS SIXTH ANNUAL

## NEW YORK HIPPODROME SPECTACLE

# GOOD TIMES

BY

R. H. BURNSIDE  
AND  
RAYMOND HUBBELL



STAGED BY

R. H. BURNSIDE

VOCAL	
COLORLAND	100
HANDS UP	100
JUST LIKE A ROSE	100
THE LAND I LOVE	100
HELLO IMAGINATION	100
THE WEDDING OF DANCING DOGS	100
DOWN IN THE VALLEY OF DREAMS	100
YOU CAN'T BEAT THE LUCK OF THE IRISH	100
SELECTION	100

T. B. HARMS  
AND  
FRANCIS DAY & HUNTER  
NEW YORK

Vp. 009528

1920

COL

## Colorland

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Blue Hill, Maine

Donor:

737

Words by  
R. H. BURNSIDE

Music by  
RAYMOND HUBBELL

**Marcia**

Piano *f*

*mf*

There's a won-der-ful place that I would like to show  
You are charmed by the beautiful col-ors, that soon sur-round

you, 'Twill daze you, a-maze you. It's a  
you, They thrill you, and fill you. With

place that I think you'll like be-cause I know you And if  
pleas-ure and hap-pi-ness real-ly they as-sound you, They re-



you would real-ly care to go, I'll take you there. — 'Tis a  
-ceive — you with o - pen arms, when you ar - rive. — There are

beau - ti - ful sight to view, — There are col - ors of ev - 'ry hue — They  
col - ors of ev - 'ry shade, — There are col - ors that nev - er fade, — To

o - pen your eyes, and your brain be - gin to whirl — There are  
give you a won - der - ful wel - come they con - trive, — You are

all kinds of col - ors a - bove and down be - low you, And in  
jump - ing with joy all the time, that they're a - round you, They just

ev - 'ry col - or you'll see a diff - 'rent girl. I want to  
 seem to make you glad that you're a - live.

This system contains the first three measures of the song. The vocal line is in treble clef with a key signature of two flats (Bb, Eb). The piano accompaniment consists of a right hand in treble clef and a left hand in bass clef. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

## Refrain

show you Col - or - land, — You ought to

The Refrain section begins with a repeat sign. The vocal line starts with a *p-f* (piano-forte) dynamic marking. The piano accompaniment also features a *p-f* marking in the right hand. The melody is simple and catchy, with a clear harmonic support from the piano.

go to Col - or - land, — It's a place where

This system continues the Refrain. The vocal line maintains the same melodic contour. The piano accompaniment provides a consistent rhythmic and harmonic foundation.

care is rare, — There's smil - ing fac - es ev - 'ry - where, —

The final system of the Refrain concludes the phrase. The vocal line ends with a long note, and the piano accompaniment provides a final harmonic resolution.

- (a land of love and laugh-ter) You'll soon un-der-stand-

This system contains the first line of the song. The vocal melody is in a treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "(a land of love and laugh-ter) You'll soon un-der-stand-".

- Just what a pleas-ant trip you've planned -

This system contains the second line of the song. The vocal melody continues with the lyrics: "Just what a pleas-ant trip you've planned -". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

So man-y things you see there That you're glad to be there When you

This system contains the third line of the song. The vocal melody continues with the lyrics: "So man-y things you see there That you're glad to be there When you". The piano accompaniment continues with a similar rhythmic pattern.

get to col-or-land. I want to land.

This system contains the fourth line of the song. The vocal melody concludes with the lyrics: "get to col-or-land. I want to land." The piano accompaniment ends with a final chord marked *sfz* (sforzando). There are first and second endings indicated by bracketed numbers 1 and 2 above the vocal staff.



# WHAT HAVE THEY GOT ON YOU—MR. CONGRESSMAN?

Words by  
MARK SWAN

Music by  
RAYMOND HUBBELL

Chorus

*mf-ff*

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a common time signature (C). The melody is written on a single treble clef staff, while the piano accompaniment is written on grand staves (treble and bass clefs). The score is divided into three systems, each with vocal and piano parts. The first system contains two lines of lyrics. The second system contains two lines of lyrics. The third system contains two lines of lyrics. The piano accompaniment includes chords and single notes, with some measures featuring a 'mf-ff' dynamic marking. The lyrics are: 'What have they got on you Mis - ter Con - gress - man? What have they got on you Mis - ter Con - gress - man? What have they got on you? — You were al - ways strong for a What have they got on you? — You've packed our cel - lar — slug of rye, Now tell us why did you go and vote dry. When e - full of booze, I've nev - er known you — to — re - fuse Ex

What have they got on you Mis - ter Con - gress - man?  
What have they got on you Mis - ter Con - gress - man?

What have they got on you? — You were al - ways strong for a  
What have they got on you? — You've packed our cel - lar —

slug of rye, Now tell us why did you go and vote dry. When e -  
full of booze, I've nev - er known you — to — re - fuse Ex

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